IMAGE

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60,000 EGGS A DAY

ALMOST any photograph of the 19th century is printed on very thin, glossy paper and has a deep rich, brown tone. Because this photographic paper was coated with egg white, it was known as "albumen paper."

So great was the demand for this popular product that the Dresden Albumenizing Company, the largest in the world, used 60,000 eggs each day. Girls did nothing all day long but break eggs and separate the whites from the yolks. The whites were then churned and the yolks sold to leather dressers for finishing kid and fine leathers.

A visitor to the factory of John R. Clemons in Philadelphia described in the February 1873, issue of *The Photographic Times* the churn, into which he saw poured "many gallons of the whites of eggs. After the brisk turning of the crank for a few moments, the frothy substance is now in the right stage to add of milk and old Jamica rum *quantum sufficit* to produce a glorious eggnogg; but no . . . despite our mouthwaterings, inward yearnings, and vain expostulations, away it goes into an immense strainer of Mr. C's own peculiar construction, and soon percolates through, limpid and clear as crystal."

A halide salt—a bromide or a chloride—was now added to the liquid which was then poured into shallow trays. Sheet by sheet the paper was skilfully floated on the surface of the liquid, and then hung up to dry.

Raw paper was specially made for this treatment by two mills, which had a virtual monopoly of the business. One was the French firm of Blanchet Frères and Kléber at Rives, and the other was the German firm of Steinbach and Co. at Malmedy. It was claimed that theirs was the only paper sufficiently pure and free from all traces of iron for sensitizing successfully. The sheets were 23 x 18 inches, and a ream of 480 sheets (which weighed 22 lbs.) sold in 1860 for $10. After albumenizing, the paper was not light sensitive. Before use the photographer sensitized the paper simply by floating it on the surface of a tray full of silver nitrate solution, and hanging it up to dry. He exposed the paper beneath his negative to sunshine until a visible image appeared. To give the rich brown tone the print, after thorough washing, was treated with gold chloride in solution. It was then fixed and washed.

Usually albumen prints were mounted on cards before drying them, using a starch paste. Because of the exceeding thinness of the paper, unmounted prints curl and are easily torn.

Although the use of albumen in preparing photographic paper was suggested as early as 1839 in a letter signed "H. L." in *The Athenaeum,* the first practical technique was the invention of the Frenchman Louis Desiré Blanquart-Evrard, who first published his process in the official publication of the French Academy of Sciences, the *Comptes Rendus* (Vol. 30, p. 663). A more detailed description is to be found in his manual, *Traité de Photographie sur Papier*

FOREMAN OF THE ALBUMEN FACTORY.

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(Paris, Roret, 1851), p. 115 - 117. (For an English translation, see *Photographic Art Journal*, III, 1852, 102 - 103).

The process was late in arriving in America, largely because the daguerreotype lingered on long after it had been displaced in Europe by the negative-positive process invented by Fox Talbot and perfected by Scott Archer. But by 1860 it was in common use, and an improvement was introduced by Edward Anthony, who subjected the paper after sensitizing to the fumes of ammonia. This made printing quicker. Although universally practised in America, this trick did not find favor in Europe. It was feared that the results were not permanent.

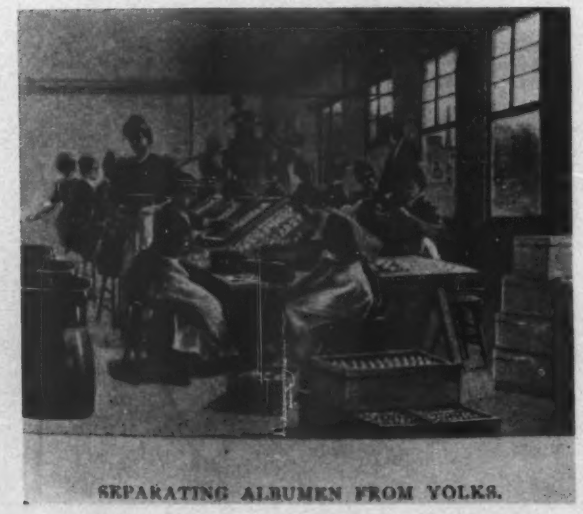
In 1872 ready-sensitized albumen paper was introduced; sample prints were used as the frontispiece for the May issue of *The Photographic Times*. This material, made by the Sensitized Paper Company, was used exactly like paper sensitized by the photographer himself, except that a pad which had been shut up in an airtight box with ammonia for 20 minutes was laid over the paper during printing.

Albumen paper became obsolescent with the invention by J. B. Obernetter of Munich of a gelatin-chloride emulsion printing-out paper in 1885, and the introduction of the similar "aristotype" paper by Liesegang of Düsseldorf in the following year. This paper required no chemical operations before use whatever. It was quicker to print, it had a surface which could be burnished to a high gloss, and it offered the photographer some degree of control of contrast. The 1895 catalogue of the Rochester Optical Company states that aristotype paper "has taken the place of Albumen Paper among both the professional and amateur photographers."

The chief physical characteristic of the albumen print is its smooth, glossy surface, which was in contrast to the paper texture of prints made by Fox Talbot's technique ("salted paper") which required no coating. Blanquart-Evrard was aware of the esthetic qualities of his invention. "Prints on albumen paper," he wrote in his *Traité* have a greater warmth of tone, more transparence and precision of detail; but on the other hand, salted paper gives prints which have the aspect of drawings or aquatint engravings, a mysterious vagueness which is pleasing in works of art, because they appeal to the soul as well as to the senses, to the spirit as well as to the eyes. Compositions from nature, portraits, landscapes with large perspective effects, will be more beautiful on salted paper; but albumen papers have the advantage when it is a question of reproducing natural history specimens and buildings, where detail, precision and delicacy are the most important qualities."

Esthetic arguments over the merits of glossy and matte prints were common. In 1856 J. Russell Sedgwick, writing to the Editor of the *Photographic Journal*, defended albumen paper which "has been somewhat depreciated of late. It is said that its brilliancy is vulgar . . . I cannot think that a slight gloss . . . is objectionable, and there can be no question that the minuter details are better copied, and the shadows more transparent, than by any other method . . . Nor must it be overlooked, that mere artistic effect is often a very secondary consideration in a photograph. There is another, and sometimes much more important requisite, namely, the perfect clearness and legibility of every detail, whether in light or shadow; and here the albumenized paper is without rival."

BEAUMONT NEWHALL



SEPARATING ALBUMEN FROM YOLKS.

GIRLS WERE EMPLOYED to separate the whites from the yolks of eggs in the manufacture of albumen paper. From *Sensitized Papers, How Made and Used* by Henry C. Stiefel, Ph.D., 1894.

THE KAMARET

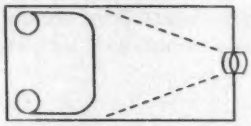
THE popularity of George Eastman's Kodak camera, which he put on sale in 1888, led others to imitate his design. Of these early roll film cameras the Kamaret, made by the Blair Camera Company of Boston, was the most ingenious and the most serious threat to Eastman's business.

Like the Kodak No. 4, which was introduced in 1890, the Kamaret took fifty pictures 4 x 5 inches in size on one loading of roll film. Like the Kodak, the Kamaret made no demands upon the photographer beyond the simple pressing of a button. After winding the film, the same button was pulled out again to set the shutter for the next picture.

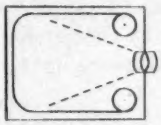
The Blair Company cautiously advertised that the Kamaret was nearly one third smaller than its competitors of similar construction. It measured 5½ x 6½ x8½ inches and weighed four pounds. The Kodak No. 4 was 5 x 6 x 12¾ inches, and weighed 4½ pounds. The Kamaret, with one load of film and a leather case, cost $40. The Kodak No. 4 cost $50.

Film for the two cameras was not interchangeable. The Kamaret took film 4¼ inches wide. The extra quarter inch was for marking the exposures with Blair's ingenious film punching device. When the button was pressed to make the exposure, the shutter was not only released, but a hole was punched in the film along the side. Along one edge of the back of the camera was a slot covered with a sliding plate. After exposure this slide was opened to reveal the edge of the film. The perforation made by the punch could be seen at the bottom. The user now wound enough film to bring the perforation up to the top. An "automatic tally" inside the front cover clocked the number of pictures already exposed and showed how much film was left.

The most important innovation was not the cumbersome film indexing system but the compactness that resulted from a novel placement of the film spools. This later became fundamental to all box type cameras. The roll holder of the Kodak was behind the focal place thus;



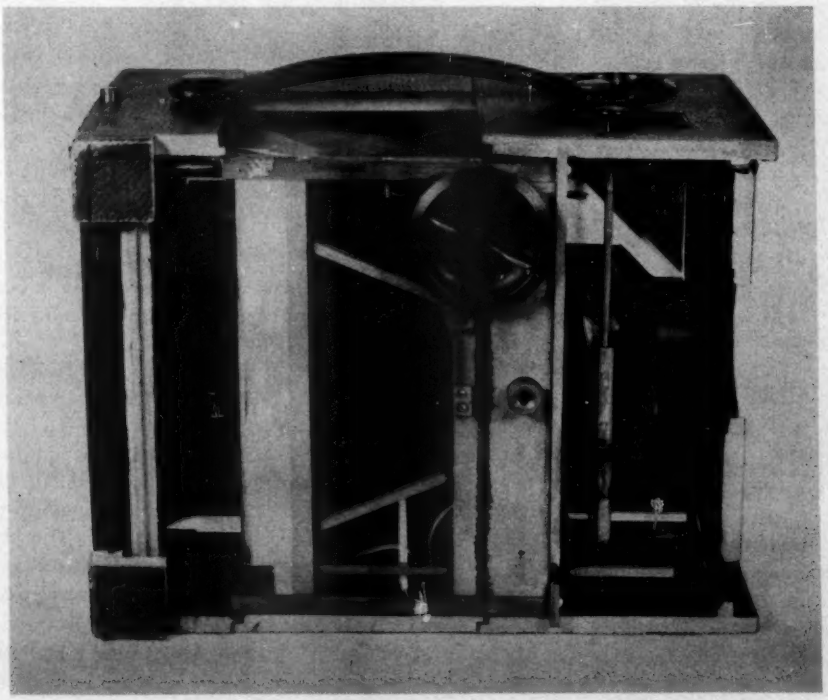
Blair put the spool of unexposed film and the take-up spool in the front of the camera directly above the lens as below;



This compact design was eventually followed by Eastman. In 1893 a smaller edition of the camera, named the Petite Kamarette for circular pictures 2½ inches in diameter, was introduced. By 1896 both cameras were obsolete, and dropped from the Blair Camera Company catalogues.

The former manager of the Blair Company recently saw an example of the Kamaret on display at Eastman House. "Oh yes, I remember that camera," he said. "That shutter device was very clever for those days. But the camera didn't sell; it was a lemon." Then he examined the smaller model. He laughed and said, "And the Petite Kamarette was a double lemon!"

Yet with an advance model of the Kamaret, one Thomas Stevens made a picture story of Russia in 1890. On his horse "Texas," and "armed" only with a Kamaret, he rode some 1200 miles in search of pictures. He shot from the saddle, and took hundreds of pictures without the knowledge of the subjects. A selection of them, with an entertaining text, was published in brochure form by the Blair Camera Company. Stevens wound up his trip at the great fair at Nijni-Novgorod (now Gorkii): "Kamaret in hand, I wandered through the streets . . . In the furrier's quarters a Tartar was seated on a pile of skins. He looks at the strange intruder with the little leathern box in his hand, wondering, probably, whether he can sell me a bale of furs. 'No, my Tartar friend; its *you* I'm after, not your Siberian sables, and your Astrakhans—*click!* You wonder what I am doing, of course; you look it!' "



THE KAMARET of 1890 which was the Blair Camera Company's answer to the Kodak. Its ingenious placement of the film spools is still used in box camera design. Its device for counting exposures by punching a hole in the edge of the film was outmoded long ago.

BOOK REVIEWS

PHOTO-PAPIER, Eine Geschichtliche Betrachtung. Hamburg-Wandskek, Leonar-Werke Aktiengesellschaft 1955. 52 p. Illus.

WHILE this book gives us a report of the development of the Leonar-Werke, one of the important manufacturers of photographic paper of Germany, it contains well assembled material on the history of photographic paper. The book is divided into two parts: In the first part Prof. Dr. Erich Stenger discusses the development of photographic printing papers in the light of the photographic image; in the second part Dr. Kurt Wenske discusses the history of industrial paper manufacturing with special reference to the contributions of the Leonar-Werke.

Erich Stenger concentrates on the history of early techniques up to and including the early developing-out and gaslight papers. Of particular interest is the chapter DAS ZEITALTER DER PHOTOGRAPHIE BEGINNT. In a few important paragraphs Dr. Stenger mentions Daguerre's early experiments with sensitized papers, as reported by Arago in 1939. Furthermore, Stenger brings to light a paragraph which he quotes from F. A. W. Netto, *Vollstaendige Anleitung zur Verfertigung Daguerr'scher Lichtbilder auf Papier, Malertuch und Metallplatten durch Bedeckung,* Halle/S. 1839. In this short paragraph Netto describes a negative image on paper and its reversal into a positive image by printing on salted paper, after the paper negative has been made transparent by the use of mastic dissolved in turpentine. Considering the year of Netto's publication and the early dates of Talbot's experiments, the photo-historian might find Netto's treatise of considerable importance. It is surprising therefore that its content has not been discussed earlier. (J. M. Eder, *History of Photography,* mentions Netto's booklet in Chapter XXIX, *Commercialization of Daguerreotype; Description of the Process,* p. 252. He shortens the title of it to *Vollstaendige Anweisung zur Verfertigung daguerrescher Bilder.)*

After a brief treatment of the solar camera and a still shorter treatment of enlarging, Stenger continues with a detailed description of the "artistic" printing processes, such as the bromoil, gum and pigment print and others.

Stenger's writing is illustrated by six excellent reproductions of originals from his own collection in which great care has been taken to give a correct facsimile of the color of the originals.

In his section on the industrial manufacture of photographic paper, Dr. Kurt Wenske gives us a vivid picture of the adaptation of the industry to the changing demands of amateurs and professionals. Not as much concerned with historical data as Prof. Stenger, Wenske describes how the Leonar-Werke went from the production of albumen, celloidin and gelatine printing-out papers to the manufacture of highly sensitive developing-out papers in many grades and surfaces, matching the increasing demand for rapid working methods in photofinishing, in industrial photography and in professional and amateur work, particularly in enlarging from miniature camera negatives. Excellent is the section describing the chemical and physical developments which made possible the manufacture of these papers. In an easy to understand manner, Dr. Wenske describes the work of Liesegang and Lueppo-Cramer, of P. P. von Weimarn, and S. E. Sheppard's important discovery of the role of sulfur in the emulsion. He discusses the influence of developers on size and shape of the silver-grain in relation to the tone of the image, as well as the use of dyes in sensitizing papers.

The book is easy to read and contains much valuable information. Prof. Stenger is not always consistent in his methods of historical presentation, omitting occasionally dates and detail where one would expect them. But this does not distract from the aim of the book which is a popular presentation of a history of photographic paper.

ROGER FENTON, PHOTOGRAPHER OF THE CRIMEAN WAR, by Helmut and Alison Gernsheim, London, Secker and Warburg, 1954. 106pp. 85 illus. 30 shillings.

ONE HUNDRED years ago, England, France and Sardinia helped Turkey to win the Crimean war against the Russians. England's interest lay in the defeat of the Russian fleet in the Black Sea. It was the last of the gallant wars, looked upon by many of its participants as an exciting adventure. It was in this spirit that Roger Fenton, a successful English professional photographer, set out to photograph the Crimean war, commissioned by the publisher T. Agnew and Sons of Manchester, and backed by letters of introduction from the Prince Consort.

Helmut and Alison Gernsheim give us a vivid account of Fenton's experiences. In their essay on his life and work, they view his accomplishments against the background of the development of photography in England, and the founding of the Photographic Society, of which Fenton was Honorary Secretary. Interwoven into this is a precise brief history of the Crimean war. Fenton's letters to his publisher and to his wife, now in the possession of the Gernsheims, are published for the first time, bringing to light, thus, hitherto unavailable source material. The picture section contains some of Fenton's work before and after his trip to the Crimea besides a comprehensive selection from his 360 Crimean war photographs.

Of particular interest is some material on other war photographers on both sides of the conflict, brought to light here for the first time. Gernsheim mentions especially

the amateur painter-photographer Karl Baptist von Szathmari of Bucharest who photographed the Russian as well as the Turkish army of occupation in Bucharest. An album of 200 of his photographs has been shown at the Universal Exhibition in Paris in 1855. Of these, as well as of Fenton's work, we find a detailed description in Ernest Lacan, *Esquisses Photographiques a propos de l'Exposition Universelle,* Paris 1856, which appears to be the source of Gernsheim's information.

The chapter also contains an account of early English official war photographers and of the work of Tolstoy, who joined the Russian army from November 1854 to July 1855. Unfortunately, Gernsheim has not been able to trace any of these early photographs.

"The stern reality stands revealed to the spectator. Camp life with all its hardship, mixed occasionally with some rough-and-ready enjoyments, is realized as if one stood face to face with it . . . ", writes the editor of *Notes and Queries* on the occasion of the first showing of Fenton's Crimean war photographs in 1855.

It is inevitable that we should compare Fenton's pictures with the more realistic ones taken by the photographers of the Civil War; and we cannot agree with Mr. Gernsheim who asks: ". . . would the public in England have bought any horrifying pictures of prostrate bodies lying in the field? Decidedly no. What they wanted to see was 'A cantinière tending a wounded man,' 'The Sanitary Commission,' 'The Cookhouse of the 8th Hussars,' . . . " Fortunately, it is not this somewhat sentimental genre picture which dominates the pages of the picture section, but the stronger portraits and groups of officers and men together with some splendid general views of the Crimean war theatre. Not necessarily Fenton's best portraits from a photographic point of view, but apparently selected for the importance of the people represented. Fenton himself gives an account of the difficulties encountered in taking these general views: " . . . the scenes we have here are not bits of artistic effect . . . , but wide stretches of open country covered with an infinity of detail." "Whatever is to be done by photography in these climates" relates Roger Fenton to the Photographic Society of London (later Royal Photographic Society of Great Britain) in his ***Narrative Of A Photographic Trip To The Seat Of War In The Crimea,*** "must be done either before the beginning of June or after the middle of September . . . by reason of the inferiority of the pictures which nature presents to (the photographer) at that (summer) season . . . "

Most of Fenton's general views were taken during March and April, although generally of a better photographic quality than the groups and portraits, they compare

IFFLEY MILL ON THE THAMES. Roger Fenton's brief eleven year career as a photographer was full and varied. While the Crimean series outshines all the rest because of their documentary and historical value, his landscapes are among the best, and his cathedral views likewise. He worked with both stereo and single lens cameras, tried his hand with the popular genre photograph and was one of the founders of the Royal Photographic Society and its first Honorary Secretary.

unfavorably to the realism and fine detail of the six photographs by James Robertson taken after Fenton left the Crimea and included in the book for the sake of completeness. Gernsheim writes: "Robertson's views of Sebastopol . . . are less interesting. Ruined buildings do not evoke in us the excitement of novelty which they had for the Victorians." Fenton however speaks of "the scenes . . . so ably depicted by Mr. Robertson . . . ," in his report to the Photographic Society, reprinted in the Journal No. 38, Jan. 21, 1856.

Gernsheim's account of Fenton's expedition to the Crimea seems founded on this article, from which he quotes frequently.* Unfortunately, the source of quotation is not mentioned. This is the more regrettable as it makes excellent reading. Fenton's letters too, which form the bigger part of the book together with some very ably handled connecting text by the author, are of an elegant style and highly informative. It is interesting to compare Fenton's writing to his photographs: the new art cannot vie with the accomplished language of his letters.

The book is of great interest to historians, photographers and the general public. One should like to see a bibliography included.

GERDA PETERICH

*Excerpts from this article (as reprinted in *Humphrey's Journal*, March 1, 1856) appear in *Image*, Dec. 1952.

COMMISSARY GENERAL FIELDER. Roger Fenton photographed many of the officers of the Crimean War while in the Sebastopol-Balaclava area. This is one of the group of Fenton's Crimean War photographs published by subscription by Agnew & Sons in 1855 and 1856.

GREAT MARLOW LAKE, from Roger Fenton's *Views Along the Thames*. Landscape photograph captured the interest of Fenton after his return from the Crimea and his contemporaries were extravagant in their praise of his scenics made in England, Scotland and Wales.

LIGHT SENSITIVITY OF EARLY PHOTOGRAPHIC MATERIALS

ONLY the roughest indication can be secured from existing data on the light sensitivity of the daguerreotype, calotype, wet collodion, and first gelatino-bromide processes. Most of the manuals point out that exposure is a matter of trial and error; there was no uniformity in the nomenclature of effective lens diaphragms; the photographer made his own photosensitive material directly on the spot, under conditions far from controlled; these all led to great variation in the response.

The following notes can only give an approximate indication of exposure times.

1839. Daguerreotype. A view of King's Chapel Burying Ground in the George Eastman House collection bears, in the hand of its maker Samuel Bemis, the data: "April 19, 1839. Exposed 4.30 to 5.10." The camera with which the daguerreotype was taken is in Eastman House; it has a fixed diaphragm equivalent to F/17.

Goupil Fesquet, probably using a similar f/17 camera, took a picture of the Pyramids in 15 min. on November 22, 1839. At Alexandria he made a picture of a palace at 2 min. on November 7. In his *Voyage en Orient* (Paris, n.d.) he comments on this discrepancy.

Joly de Lotbinière, who accompanied Goupil Fesquet, notes that his view of the Pyramids "at noon on a very bright day" required 9 min. Other exposure notes in his unpublished journal specify times of this order.

1843. Daguerreotype. N. P. Lerebours, in his *Treatise on Photography* (London, 1843) gives an exposure table, but since no lens openings are indicated, it is of little value. A whole plate (of the size specified by Daguerre) required an exposure from 20 to 50 mins. But on p. 4 Lerebours describes using short focal length lenses at large apertures for taking landscapes "in less than one tenth of a second."

1854. Daguerreotype. W. H. Thornthwaite in *A guide to Photography* (London, 1854) states that the average exposure for daguerreotypes is 1 to 60 seconds.

1841. Calotype. Describing his new calotype (paper negative; latent image developed) process, Talbot stated in *Literary Gazette*, Feb. 13, 1841: " . . . a much better can now be obtained in a minute than by the former process [i.e. silver chloride print out paper exposed in a camera] in an hour . . . Half a minute appeared to be sufficient in sunshine, four or five minutes when a person was seated in the shade, but in the open air." Lens apertures not specified.

1854. Calotype. W. H. Thornthwaite, in *A guide to Photography* (London, 1854) emphasizes the fact that exposures can only be estimated, and suggests that with a lens which we would name f/24 exposures will vary from 3 to 10 minutes.

1855. Calotype. Thomas Sutton, *The Calotype Process* (London, 1855), p. 32: "A picture, nine inches by seven, with a half-inch diaphragm, and without difficult masses of shadow, would require an average exposure of about four minutes."

1855-1856. Wet Collodion. The first complete exposure data we have is in *The Photographic Album* for 1857, a publication of original photographs by members of The Photographic Club in London. The following exposures were used for open landscapes:

f/40.....1 min.
f/34.....30 sec.
f/23.....1 min.
f/36.....45 sec.

1862. Wet Collodion. Disdéri, L'Art de la Photographie (Paris, 1862) states that portraits in open shade can be made from 6 to 30 sec. In favorable circumstances a 30 x 39 cm. plate can be made with a 5 inch [sic. The French 'pouces'] lens in 16 sec."

1879. Gelatino-Bromide. Charles W. Bennett amazed the photographic world in 1879 by taking with his ripened gelatin plates snapshots at 1/20 sec. (*British Journal of Photography*, March 22, 1878, p. 134.)

1880. Gelatino-Bromide. George Eastman wrote the following data on one of his earliest gelatin negatives. He was using at the time Charles Bennett's formula: "4 sec. Jan 31/80. 4.30 p.m. 6 in. Dall [meyer] R[apid] R[ectilinear lens] f/14."

Summary: The following selected exposure data can be roughly correlated:

1839. f/17	40 mins.	equals approx. f/16	2400 sec.
1854. f/24	4 mins.	equals approx. f/16	120 sec.
1856. f/23	1 min.	equals approx. f/16	30 sec.
1880. f/14	4 sec.	equals approx. f/16	5 sec.

BEAUMONT NEWHALL

SYBILLE SCHMITZ

1909 - 1955

THE cinema has lost one of its most talented European actresses in the tragic death of Sybille Schmitz this month in Munich. Few stage trained players have been able to adapt their technique with eminent success to the peculiar requirements of motion pictures. Among the German players Emil Jannings, Conrad Veidt and Sybille Schmitz were notable exceptions.

Miss Schmitz' first film appearance was probably the most brief in all motion picture history—it occurred in Metzner's *Ueberfall* of 1929 and consisted of opening a door, looking into a room and quickly shutting the door again. Her second role was considerably more rewarding. Carl-Th. Dreyer chose her to play Leone in his eerie film *Vampyr* which was first shown in Berlin in 1932 and was indeed the great director's first production to use sound. Her performance as the young girl suffering from a vampire's bite who suddenly begins to look on her own sister as a potential victim herself, was memorable even in a film especially rich in unexpected developments.

Sybille Schmitz was no pretty ingenue whose roles were calculated to bring her international popularity of the kind enjoyed by many of her colleagues. Her face was that of the sensitive tragedienne and it found its most impressive employment in character portrayals scarcely calulcated to excite the world's autograph collectors. As George Sand in *Abschiedswalzer,* a Chopin film distributed in USA by Columbia, in *Stradivarius* and most of all in Wysbar's haunting *Faehrmann Maria* she found the most challenging opportunities for her lyrical, melancholy style. Too often she was used as merely the German equivalent of "the other woman." As Mrs. Chevely in Wilde's *An Ideal Husband,* she managed to infuse a stereotyped part with an unforgettable reptilian quality.

Dr. Goebbels did his best to end Miss Schmitz's brilliant career himself. Because she was discovered to have been unsympathetic to the party line, she was forbidden by Goebbels to continue her acting. This enforced retirement ended with the war and once again in films like *Between Yesterday and Tomorrow* in which she played a Jewish victim of Auschwitz, film watchers were reminded that in Sybille Schmitz the screen had a great actress whose contributions could not be compared with that of any other player in the world.

In recent years, personal dramas in time of peace seemed to her more unbearable than the great conflict she had lived through, and like too many actresses, Sybille Schmitz chose that final exit that permits no curtain calls no matter how ardently the applause may ring.

SYBILLE SCHMITZ, German actress.

ALEXANDER BLACK 1859-1940

ALEXANDER BLACK was one of the first to write fiction with both the camera and the pencil. "Miss Jerry," his first essay, was originally a "picture play," that is a series of lantern slides of living models acting out the story. A selection of these photographs was used to illustrate his novel of the same name; "Miss Jerry, with thirty seven illustrations from life photographs by the author," New York, 1895.

This was followed with "A Capital Courtship," New York, 1897.

In 1898, he did a third volume called "Miss America; pen and camera sketch of the American girl." In 1899 his "Captain Kodak" appeared.

For further information see his autobiographical "Time and Chance; Adventures with People and Print." (New York, Farrar & Rinehart, 1937.)

A brief account appears in "The History of Photography," Beaumont Newhall. (New York, 1949: p. 113-114.)

GRAPHO-STEREOSCOPE

THIS combination stereoscope and viewing lens for single photographs was first advertised by the Scovill Manufacturing Company in the periodical Photographic Times, VI (September 1876), 210. Wood engravings of the instrument open and closed are shown, and 10 models, varying in price from $1.25 to $25 are described.

IMAGE, Journal of Photography of the George Eastman House, 900 East Ave., Rochester 7, New York. Editors: Oscar N. Solbert, Beaumont Newhall, James G. Card, Minor White. Editorial Assistants: Charles Arnold, Gerda Peterich, George Pratt, Warren C. Stevens, Erwin J. Ward. Printed in U.S.A.